

Medellín: A Tale of Two Cities

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I, Christina Deluchi, declare that this thesis is submitted in fulfilment of the requirements for the award of Master by Research (Architecture), in the Architecture School at the Faculty of Design, Architecture, and Building at the University of Technology Sydney.

This thesis is wholly my own work unless otherwise referenced or acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

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Abstract

Medellín, Colombia, is the quintessential example of a city reborn. In the last two decades, architecture has played a significant role in the changing perceptions of the city's urban reality. This is underpinned by Medellín's self-established urban binary: a narrative of violence and transformation. Global media has set these two parallel urban conditions against one another to produce a convincing image of the city's architectural integrity.

This thesis explores how this image of Medellín is constructed and understood from afar by tracing the development of the project – *Medellín: A Tale of Two Cities* – and how it opened a dialogue on how to unpack, interpret, and represent Medellín's urban reality despite issues of perception. A methodological experiment, *Medellín: A Tale of Two Cities* tests how to look at the city through image-based inquiry. The result: a three-dimensional diorama that surveys how Medellín's urban narratives are produced and disseminated.

Placing descriptions of the diorama and Medellín's urban operations together, this thesis seeks to reconceptualise the form architecture takes when shaping ideas of the city to ultimately provide a new way of reading the city. The thesis does this in two distinct ways: (1) by analysing the diorama and its ability to interpret and represent information through images; and, (2) by using the diorama to describe Medellín's urban reality. Furthermore, the thesis identifies how the diorama's production method reveals the powerful ways in which Medellín is perceived by visualising the interactions between linear, non-linear, and transversal navigations across historical, conceptual, political, and/or material territories to build an equally relevant portrayal of Medellín's urban and architectural history.

List of Acronyms and Abbreviations:

ANDI:	National Industrialists' Association
AUC:	United Self-Defence Forces
Barrio	Quarter or neighbourhood
BCN:	Cacique Nutibara Bloc of AUC
CAI:	Comandos de <i>Atención</i> Inmediata
CNMC:	Coordinadora Nacional de Movimientos <i>Cívicos</i>
CONVIVIR:	Las Cooperativas de Vigilancia y Seguridad Privada
DAS:	Administrative Department of Security
DEA:	Drug Enforcement Administration
EDU:	Commerical and Industrial Enterprise of the Municipal Order
ELN:	People's Liberation Army
EPM:	Empresas Públicas de Medellín
FARC:	Colombian Revolutionary Armed Forces
FEDECAFE:	Coffee Grower's Federation
GEA:	Grupo Empresarial Antioqueno
INDER:	The Institute of Sports and Recreation of
Los Pepes:	Vigilante Group "Persecuted by Pablo Escobar"
M-19:	M-19 Democratic Alliance
MAMM	Museo de Arte Moderno Medellín
MAS:	Paramilitary Group "Death to Kidnappers"
MDE	Medellín Internation Art Encounter
Narco:	People belonging to crime networks involving narcotics
PRIMED:	Programa Integral de Mejoramiento de Barrios Subnormales en Medellín
PUI:	Proyecto Urbano Integral
UN:	United Nations